

UNOVIS, Program for the Academy at Vitebsk (1920)

[...] Those studying in the art workshops in Vitebsk have mustered with the leaders of the UNOVIS collective as a united audience for problems of painting without shutting themselves off from problems of architecture the philosophy of the new art the theatre etc. The work of UNOVIS proceeds multilaterally: painting is in the course, decorative art, the applied modeling of useful objects and sculpture. A special week is appointed for each problem. It has proved possible to unite five workshops except for the academic workshop. When the need to devise a method for the workshops has been understood we will be able to create a new utilitarian world of objects and direct the rest of the overall conception of the existing art trends to the actual life of that which is new. The atomization of shuttered personalities within workshops is not in accordance with the times and is counter-revolutionary in terms of general direction. These also are landlords and owners of their personal programs and systems which were set aside by the new economic system for the sake of the common good. The new economic trend in art must take this new road and enlist the individual in the united program of action at school and in life. Creating thereby a method for the new trends in art we shall achieve a definite program corresponding to or fulfilling the movement of present times. Every step forward in economic life comes about because a new form of life is structured in the depths of the new awareness. New arts create a method and it is this method that we apply in UNOVIS and it has yielded positive results. In devising the program we are also mindful of educational guidance as a contribution to the creation of a modern system of teaching.

Basic themes:

1. general orientation of the workshop - Cubism, Futurism and Suprematism as the new color pictorial world formulation. Basic trends take shape as the themes of all other tendencies develop.
2. systematization, articulation of structures in painting, balance of formal structures in painting, paint and painting, material.

Section 1

Group 1 Abstraction of objects. Knowledge of pictorial and sculptural form, volume, plane, as an introduction to Cubism. Painting - color. Painting - materials. Elements of structuring.

Acquaintance with system and construction of structure on canvas and in space.

Section 2

Group 2 Cubism.

- 1 Cézanne and his pictorial outlook as executed in pictorial images.
- 2 Theory of Cubism and system of form construction by means of pictorial texture and materials.
- 3 Space and the form of the Cubist distribution of elements.
- 4 Construction of nature, displacement of construction and elaboration of a new Cubist one.
- 5 Ordering of elements in purely pictorial form. Cubism and nature. Static and mobile state.

Section 3

Group 1

- 1 Futurism as a theory of velocity.
- 2 Van Gogh as an exponent of dynamics, the realization of his outlook.
- 3 Futurism and nature, town and village as objects affecting the structure of an instant's velocity.
- 4 Theory of Futurism.
- 5 Construction of the velocity of objects. The academic approach.

Section 4

- 1 Pure dynamics of color. System of construction. Economy. Decoration. Ornament. Theatre.
- 2 Uncolored Suprematist motion.
- 3 Theory of movement of color energy.
- 4 Architecture. Three-dimensional Suprematism of the structure.
- 5 The square - its economical development.
- 6 The philosophy of Suprematism. Science - the refutation of science. The inner development of natural science constructions.
- 7 Personality and unity. The collective as a way to unity.

Decorative workshops

- 1 Theatre.
- 2 Dynamism.
- 3 Statics.
- 4 The making of objects, their form.
- 5 Wall painting and the plane. Decorative composition